

THE Musical Times

Extra Supplement: While Shepherds Watched Their Flocks. Anthem for Christmas

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Source: *The Musical Times and Singing Class Circular*, Vol. 36, No. 634 (Dec. 1, 1895), pp. 1-12

Published by: [Musical Times Publications Ltd.](#)

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While shepherds watched

COMPOSED BY JOSEPH BARNBY.

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- | | | |
|---|---|--|
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WHILE SHEPHERDS WATCHED THEIR
FLOCKS

ANTHEM FOR CHRISTMAS

COMPOSED BY

JOSEPH BARNBY.

Price Fourpence.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

ORGAN.
♩. = 66.

Moderato. (quasi Allegretto.) *Ch. St. Diap.*

p Sw. Diaps. with soft Reed.

Sw. *Ch.*

Sw. *sf* *p*

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(2)

FULL. BASS.

mp
While shep - herds watched their flocks by night,
Ch.
Sw.

FULL. TENOR.

mf
While shep - herds watched their flocks by night, All seat-ed on the

FULL. SOPRANO.

mf
The An - gel of the Lord came
ground,
FULL. BASS.

All seat-ed on the ground,

down,

FULL. ALTO.

mf
The An - gel of the Lord came

SOPRANO.

ALTO. and glo - ry, . . and glo - ry, . . and glo - ry
down, and glo - ry, . . and glo - ry, . . and glo - ry
TENOR. *f* and glo - ry, . . and glo - ry, . . and glo - ry
BASS. *f* and glo - ry, . . and glo - ry, . . and glo - ry
and glo - ry, . . and glo - ry, . . and glo - ry

Git.

shone . . a-round, and glo - ry, glo - ry shone . . a-round.
shone a - round, and glo - ry, glo - ry . . shone . . a-round.
shone a - round, and glo - ry, glo - ry . . shone . . a-round.
shone a - round, and glo - ry, glo - ry shone . . a-round.

Sw.

SOPRANO SOLO.

"Fear . . not, fear . . not," said he;

pp For
pp For
pp For
pp For
pp For

sf *sf* *sf* *pp no Reeds.*

(4)

"Glad tid - ings, glad

might - y dread . . Had seized their troubled mind ; "Glad tid - ings,

might - y dread . . Had seized their troubled mind ; "Glad tid - ings,

might - y dread . . Had seized their troubled mind ; "Glad tid - ings,

might - y dread . . Had seized their troubled mind ; "Glad tid - ings,

Gt. Diaps. *Sw.*

cres. tid - ings of great joy . . I bring . . To you and

cres. glad tid - ings of great joy, great joy To us

cres. glad tid - ings of great joy, great joy To us

cres. glad tid - ings of great joy, great joy To us

cres. glad tid - ings of great joy, great joy To us

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The vocal line starts with the lyrics "all man - kind. To you in Da - vid's" and continues with "and all man - kind." and "town this day Is born of Da - vid's line". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios. The score includes dynamic markings such as *p* (piano) and *con espress.* (con espressione). The piece concludes with the lyrics "A Sa - viour, a Sa - viour, who is Christ .. the".

all man - kind. To you in Da - vid's

and all man - kind.

and all man - kind.

and all man - kind.

town this day Is born of Da - vid's line

con espress. A Sa - viour, a Sa - viour, who is Christ .. the

con espress.

FULL.
Lord; Who is Christ the Lord, a Sa - viour, a Sa - viour who is
FULL.
Who is Christ the Lord, a Sa - viour, a Sa - viour, who is
FULL.
Who is Christ the Lord, a Sa - viour, a Sa - viour, who is
FULL.
Who is Christ the Lord, a Sa - viour, a Sa - viour, who is

Gt.

Christ the Lord, who . . is Christ, . . Christ . . the Lord; . . .
Christ the Lord, Christ, Christ the Lord; . . .
Christ the Lord, who . . is Christ, . . Christ . . the Lord; . . .
Christ the Lord, Christ, Christ the Lord; . . .

Con moto. SOPRANO SOLO. *Quasi Recit.*
And this shall be the

Con moto. ♩ = 84. *Sw.*
Gt. Diap. *dim.*

a tempo.

sign: The heaven-ly Babe ye there shall find To hu-man view dis-played, All

a tempo.

Sw.

mean-ly wrapped, all mean-ly wrapped in swath-ing bands, And in a man-ger

laid, . . and in a man-ger laid, . . All mean-ly wrapped in swath-ing bands, And

in a man-ger laid. . . . The

accel. molto.

heaven-ly Babe ye there shall find To hu-man view dis-played,

accel. molto. cres.

to hu - man view dis - played, And

sempre accel. *sf*

This system features a vocal line in G major with a treble clef and a piano accompaniment in G major with a treble and bass clef. The piano part includes dynamic markings *sempre accel.* and *sf*.

in a man - - ger laid." . . . Thus spake the

dim. *f* $\text{♩} = 72.$ FULL SOPRANO.

The second system continues the vocal and piano parts. It includes a tempo marking $\text{♩} = 72.$, a volume marking *f*, and the instruction "FULL SOPRANO." for the vocal line. The piano part has a *dim.* marking.

seraph; and forth-with Ap-peared a shin - ing throng Of An - gels

cres. *Full Sw. closed. cres.* *sf*

The third system continues the vocal and piano parts. It includes a *cres.* marking above the vocal line and *Full Sw. closed. cres.* and *sf* markings in the piano part.

prais - ing God, . . . prais - ing .. God, who thus .. Ad -

accel. *accel.* *cres.*

The fourth system continues the vocal and piano parts. It includes *accel.* markings above the vocal line and in the piano part, and a *cres.* marking in the piano part.

- dressed their joy - ful song, . . . ad - dressed their joy - ful

f

The fifth system continues the vocal and piano parts. It includes a *f* marking in the piano part.

WHILE SHEPHERDS WATCHED THEIR FLOCKS.

Extra Supplement.

♩ = 88.

song: "All glo - ry be to God on high, And in the

FULL.

"All glo - ry be to God on high, And in the

FULL.

"All glo - ry be to God on high, And in the

ff FULL.

"All glo - ry be to God on high, And in the

♩ = 88.

Full Sw. *ff Full Org.* *Sw.*

Man. *Ped.* *Man.*

Animato.

earth be peace ;

earth be peace ;

earth be peace ;

earth be peace ;

Good will hence -

Good will henceforth from Heav'n to men, hence -

Animato.

Gt. *Ped.*

Good will hence -

Good will henceforth from Heav'n to men, from

- forth from Heav'n to men, hence - forth from Heav'n to men,

- forth from Heav'n. . to men, good

senza Ped. *Ped.*

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are as follows:

- forth from Heav'n to men, from Heav'n to men,
Heav'n to men, good will henceforth from Heav'n to
good will henceforth from Heav'n to men, good will henceforth from
will hence - forth from Heav'n to men,
good will hence - forth from Heav'n to men Be - gin, and nev - er, nev - er
men, good will hence - forth from Heav'n to men Be - gin, and nev - er, nev - er
Heav'n to men, good will hence - forth from Heav'n to men Be - gin, and nev - er
good will hence - forth from Heav'n to men Be - gin, and nev - er
Ped.
cease. A - men, A - men, A - men, A - men.
cease. A - men, A - men, A - men, A - men.
cease. A - men, A - men, A - men, A - men.
cease. A - men, A - men, A - men, A - men.
The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex harmonic structure in the left hand, including chords and moving lines. The score includes dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando), as well as a *Ped.* (pedal) instruction.

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603.	Crossing the bar H. H. Woodward.
605.	Seek ye the Lord Charles Bradley.
606.	O God, who is like unto Thee Myles B. Foster.
609.	There were shepherds " "
612.	Now is Christ risen John E. West.
614.	Lord, I call upon Thee Arnold D. Culley.
617.	Jesu, priceless treasure J. Varley Roberts.
618.	Thou crownest the year Josiah Booth.
621.	With all Thy hosts John E. West.
622.	There was silence in Bethlehem's fields John Stainer.
624.	O saving Victim F. Koenig.
625.	Hearken unto me Myles B. Foster.
628.	I will sing unto the Lord H. Purcell.
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To be continued.

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To be continued.

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